

RONALDO ROLIM, piano

Biography



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With "a special ability to present touching interpretations" (*El Norte*), Brazilian pianist Ronaldo Rolim is a prominent figure among the newest generation of outstanding musicians. Acclaimed for his "consummate elegance" (*New York Concert Review*) and "mastery of phrasing, agogic accents, and dynamics" (*Oberbaselbieter Zeitung*), he has performed extensively over four continents, in such venues such as Carnegie Hall, Zurich's Tonhalle, London's Wigmore Hall, the Great Hall of the Liszt Academy in Budapest, and Beijing's National Centre for the Performing Arts. He is a winner of Astral's 2017 National Auditions. He has also captured top prizes at numerous international competitions, including the James Mottram, Bösendorfer, San Marino, Lyon, and Teresa Carreño competition, as well as the prestigious Concours Géza Anda in Zurich.

Mr. Rolim begins the 2019–2020 season as soloist in Beethoven's *Concerto No. 5* with the Louisiana Philharmonic. He was featured in a celebration of the 150th anniversary of the birth of Enrique Granados, with performances of the composer's complete *Goyescas* in venues in the U.S., Europe, and Brazil. Recent guest soloist performances include Brahms' *Concerto No. 1* with the Symphony Orchestra of the St. Petersburg State Academic Capella, Debussy's *Fantaisie* with the Minas Gerais Philharmonic in Brazil, and a German tour of Beethoven's *Concerto No. 5* with Ukraine's Lviv Philharmonic Orchestra. Other recent performances include both the Grieg and Schumann concerti at the Septembre Musical Festival in Montreux, Switzerland, the Chausson concerto with the São Paulo String Quartet, and an appearance in "Bernstein's Age of Anxiety" in the Bernstein Centenary Festival hosted by the Minas Gerais Philharmonic.

Mr. Rolim has performed with the Tonhalle Orchester Zürich, Musikkollegium Winterthur, Concerto Budapest, Phoenix Symphony, and the Royal Liverpool Philharmonic Orchestra, as well as many of Brazil's foremost ensembles. A frequent presence at international music festivals, he has been featured in solo recitals and chamber music performances at Ravinia, Folle Journée, Accademia Musicale Chigiana, Musikdorf Ernen, Académie Musicale de Villecroze, the

Kingston Chamber Music Festival, and the Lake George Music Festival. His performances have been featured in radio broadcasts in Brazil (Radios MEC and Cultura), the U.S. (Spokane Public Radio and WBJC Baltimore), and Europe (Radios SWR 2, BBC 3, Rai 3, and France Musique). He has also been featured in several television programs in his home country, including *Brazil Piano Solo*, a series of recitals dedicated exclusively to Brazilian music, presented by the TV Cultura Channel. He has also participated in the documentary *Magda Tagliaferro: A World Inside The Piano*, in which he performed music of Scriabin.

A passionate advocate of chamber music, Mr. Rolim is the founding member of Trio Appassionata, formed in 2007 with violinist Lydia Chernicoff and cellist Andrea Casarrubios. Some of the ensemble's recent projects include tours of Brazil and China, and the release of its debut album, *gone into night are all the eyes*, for Odradek Records. Featuring piano trios by American composers, *Gramophone* said the disc "deserves automatic respect", presenting "music-making as impressive and dangerous as a granite cliff" (*International Record Review*). Mr. Rolim greatly enjoys working with diverse chamber musicians, and has performed with the Aizuri, Jasper, and São Paulo string quartets, and members of Ensemble Connect, the Baltimore Symphony, the Brazilian Symphony, and Bronx Arts Ensemble.

Ronaldo Rolim began musical studies with his mother, Miriam Correa, and gave his first public performance at the age of four. He was admitted to the Magda Tagliaferro School in São Paulo as a student of Zilda Candida dos Santos and Armando Fava Filho. After winning the Nelson Freire and the Magda Tagliaferro national piano competitions at the age of 18, he moved to the U.S., where he studied with Flavio Varani at Oakland University (Michigan), Benjamin Pasternack at the Peabody Conservatory, and Boris Berman at the Yale School of Music. He recently concluded his doctoral thesis on the wartime programmatic works of Karol Szymanowski at Yale University. He releases a CD of Szymanowski's works in fall 2019, and is in development for a recital project surveying World War I music of Szymanowski and his contemporaries, including Prokofiev, Busoni, Ravel, Janáček, Debussy, and Respighi.

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Acclaim



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"The excellent contrast and variety [Rolim] captured from section to section [of Schumann's *Davidsbündlertänze*] was surpassed only by his dramatically precise transition from the ethereal ending of the ninth to the vociferous tenth, bringing you to the edge of your seat. As Schumann's music can often edge on the cryptic, Rolim's ability to capture the spirit of each section was impressive."
—*clevelandclassical.com*

"[Rolim] performed Rachmaninoff's *Concerto No. 2* exactly like one would like to hear it. Without kitsch, without excessive gestures, Rolim brought no show, only music: his sound was warm and round and the presentation was secure and calm. One could trust that nothing would go wrong with this pianist in this devilishly difficult work."—*Tages Anzeiger*

"Ronaldo Rolim played the first movement [of Brahms' *Klavierstücke, Op. 119*] enchantingly vocally, with delicate nuances,

rather as a 'soliloquy' of the composer. The following movements were strikingly vigorous in tone and urgent in the rhythm. Beethoven's *Hammerklavier' Sonata* succeeded forcefully... In the Adagio, he used his exquisite cantabile to give a speaking voice to all the facets of pain, sensibility and consolation. Rolim has an elastic, casual swinging technique that allows him to shake devilish difficulties off his sleeve. He played the fearsome fugue, which some regard as a 'pianistic torture' with risk-taking, pithy, sometime almost jazzy attitude, without sounding monochromatic."—*General Anzeiger*

"the virtuoso pianist's calm manner and gestures were reminiscent of Andras Schiff, and offered music full of clarity without showiness. The warm, non-metallic sound of the Bösendorfer came forward to meet the round sound and the mature legato of Rolim's playing."—*Oberbaselbieter Zeitung*

"In Rolim's Brahms, he demonstrated courage, brilliance, security and his dialogue with the orchestra was divine."
—*Musiczine*

"Ronaldo Rolim served with fervor and subtlety the superb [Grieg Concerto]...there was something galvanizing about watching [him]."
—*L'Agenda*

"Ronaldo Rolim showed off his academic preparation, but above all, a special quality to move his audience through his playing. It was music of great beauty, imbued with elegance and technical dexterity."—*El Norte*

"[Rolim's] technique was very impressive and his style well-refined....Rolim gave a fantastic performance – technically perfect and still very lyrical when it needed to be....The sounds that were achieved in this piece were some of the most beautiful notes in the whole concert."— *The Johns Hopkins Newsletter*

"Rolim convinced the several hundred music lovers present...especially in his clear and lively interpretation of the Beethoven *Sonata in F Major, Op. 10, No. 2*, but also in Prokofiev's virtuoso eighth piano sonata."—*General Anzeiger*

"In a masterful performance that did justice to the work's title [Beethoven's 'Emporer']...[Rolim] displayed a magnificent sound through the rapid scales and solo cadenzas as well as a harmonious dialogue with the orchestra....Such endeavor was rewarded with a standing ovation."—*Täglicher Anzeiger Holzminden*

"Ronaldo Rolim managed every texture, no matter how thick or difficult, with consummate elegance."
—*New York Concert Review*

"Calm, sublime, he breathed Mozart's airy lightness."—*Scenes Magazine*